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WILSON'S ELOCUTION

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UNITED STATES OF AMERICA.

WILSON'S ELOCUTION

A Book of Instruction in the
Use of the English Language

WITH

EXERCISES IN ARTICUTATION

AND THE

Development of Pitch, Power and Quality of Voice.

ADAPTED TO

USE IN CLASSES AND PRIVATE INSTRUCTION

By D. WILSON.

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PREFACE.

SOME years ago I issued a little book of "Exercises in Elocution," which was used in classes and in private instruction with gratifying success. The basis of the instruction in this little volume is the same as was used in the former book, but by added years of experience and observation, I have been enabled to greatly improve it, and now offer it, with confidence, as a guide to a better knowledge of our language, and as a means of attaining a pure, clear and forceful utterance of speech in declamation and song.

It is designed that the book be used in connection with teaching singing in classes, as well as with private pupils.

It is proverbial that singers do not speak their words so as to be understood. The practice of the exercises in this book will remedy this fault by developing a clear and forceful enunciation of the words, without in the least disturbing the quality or power of the musical tone; in fact, these exercises cultivate the voice as well as the articulatory organs.

A special feature of the book is the full instructions accompanying the exercises, which direct the teacher in the use of them. A teacher who has never taught voice culture and elocution, may, by reading these instructions carefully, do the work successfully.

I am indebted to Rev. C. H. McKee, of Shurtleff College, Alton, Ill., for valuable suggestions and exercises.

D. WILSON.

PARIS, ILL., May, 1891.

INTRODUCTION.

POSITIONS OF THE MOUTH.

ALL letters of our alphabet are classified into two general divisions—VOWELS and CONSONANTS.

We talk with consonants; we sing with vowels.

There are *three* positions of the mouth in talking; there are *six* in singing.

The tongue, teeth and lips are the organs with which we make words. To speak distinctly and forcibly it is necessary that we learn to use these organs skillfully.

First in order, we consider the consonant elements of our language.

Many of the letters go in pairs. It is not a difficult matter to find letters which are closely allied

The sound of the letter p is made by pressing the lips tightly together and parting them quickly. Care should be taken, or more breath will escape than is necessary.

A letter made entirely of breath is called an aspirate. It has no vocality, and can not be sung.

The letter p has a mate or cognate, as it is commonly called.

To find the cognate of p, press the lips together, the same as in making the letter p, but

instead of pressing the breath against the lips, it should press through the larynx where the vocal chords are located. If the larynx (or Adam's apple) moves downward, the sound produced will be the cognate of p, which is the letter b.

If the larynx does *not* move downward, the sound will eminate from the nasal passages, and will be of a thin, reedy quality. Both teacher and pupil should be careful to see that the sound is produced by the proper organs.

The letter b has vocality, from the fact that it is made by the action of the vocal chords, and can be sung.

The letter f is formed by placing the upper teeth on the lower lip, and forcing the breath (through) between the teeth and lip. It is one of the difficult letters to make. When the teeth and lip are placed firmly together, and the breath on the inside of the mouth is pressing hard against them, they are liable to part too soon, and an undue amount of breath escape. The lip and teeth should not part till after the letter is finished.

In order to find the cognate of f, place the upper teeth and lower lip together, and change the pressure of the breath to the larynx, and we have the letter v.

There are but few teachers in our public schools who give the letters f and v correctly. For the

letter f they open the mouth too soon, and enough breath escapes to make two or three f's.

Quite a good deal of sound can be given to v without any action of the vocal chords. There is not the depth to it, however, that the letter is entitled to. See to it that the sound comes from the larynx.

The letters p, b, f and v are in the first position of the mouth, as one or both lips are necessary in forming them.

The second position of the mouth is easily located by saying the letter t. This letter is made by placing the tip of the tongue firmly against the upper teeth and touching the gums. If too much of the tongue is used, the sound will not be positive and bright.

The cognate of t can be determined in the same manner as in p and f. Place the tongue as if you were going to say t, but force the larynx down, and the sound produced will be d, cognate of t.

The letter s is the most disagreeable sound in our language. Its shape is serpentine, and its sound is said to have originated from the hissing of the serpent. When we wish to manifest our displeasure at any public performance, we use this hissing sound.

This is the only pure consonant that should be given in a weak and feeble manner. The edges or sides of the tongue should be placed lightly against the teeth on both sides, and the

breath pressed through a slender orifice between the tongue and the roof of the mouth. This will produce the most disagreeable of all sounds—s. It occurs in our language more frequently than any other consonant, and commences more words than any other letter in the language.

Its cognate, z, is made by causing the end of the tongue to become more rigid, and transferring the breath pressure from the end of the tongue to the larynx.

The act of changing the breath pressure from the lips or tongue to the larynx, should be emphasized. Pure vocality cannot eminate from lips, teeth or tongue. All vocalized sounds come from the larynx where the vocal chords are located.

In order to be certain of giving pure vocalized sound, place the finger on the larynx and go through the act of swallowing. The larynx will move upward. In producing a vocalized sound it should move slightly downward.

The letters p, f, t and s are aspirates (made of breath), and no action of the larynx is required.

The letters b, v, d and z are vocalized, and in producing them the larynx should move downward.

Th has two sounds—the aspirate, as in the word think; the vocalized, as in the word this.

The aspirate th is made by placing the end of the tongue between the teeth, while the edges rest against the upper teeth on either side. The

breath flows through a larger orifice than for the letter s.

The vocalized th is made by simply changing the breath pressure from the front part of the mouth to the larynx.

Ch is made by pressing the tongue against the roof of the mouth firmly till the breath pressure forces it suddenly down. Transfer the breath to the larynx, and we have dj, the cognate of ch.

Sh is made by placing the tongue loosely against the roof of the mouth, and blowing the breath through, making a rather unpleasant sound. Change the breath pressure to the larynx, and we have the cognate of sh, which is zh.

The letter k is in the third position of the mouth. It is made by the back part of the tongue and the soft palate coming together, parting with a sudden snap. Its cognate, g, is produced by changing the current of air to the larynx.

The letters p, f, t, s, th, ch, sh and k are aspirates, and are formed in the mouth, principally near the front teeth—b, v, d, z, th, dj, zh and g have vocality, and are made in the larynx.

There are three places where the breath is shut off—first, by the lips, as in the letter p; second, by the tongue in the upper part of the mouth back of the teeth, as in the letter t; third, by the soft palate and the back part of the tongue coming together, as in the letter k.

In producing the letters m, n and ng, the

breath is shut off at the same points, and the sound is forced through the nasal passages.

The three places in the oral passage where the breath is shut off, is well illustrated in the words pipe, tate, kirk. In the nasal passages, by the words mum, nun, sing

This shows that there are but three positions of the mouth necessary for talking.

The following exercises, if properly practiced, will do more towards strengthening the organs of speech than any that can be given:

First Position of the Mouth.

- P and b are cognates.
  - ep, ip, ap, op, up.
  - eb, ib, ab, ob, ub.
- F and v are cognates.
  - ef, if, af, off, uf.
  - ev, iv, av, of, uv.

Second Position of the Mouth.

- T and d are cognates.
  - et, it, at, ot, ut.
  - ed, id, ad, od, ud.
- S and z are cognates.
  - es, iss, ass, os, us.
  - ez, iz, az, oz, uz.
- Th, aspirated.
  - eth, ith, ath, oth, uth.
- Th, vocalized.
  - eth, ith, ath, oth, uth.
- Ch and dj are cognates.
  - ech, ich, ach, och, uch.
  - edj, idj, adj, odj, udj.
- Sh and zh are cognates.
  - esh, ish, ash, osh, ush.
  - ezh, izh, azh, ozh, uzh.

Third Position of the Mouth. { K and g hard are cognates. { ek, ik, ak, ok, uk. / eg, ig, ag, og, ug.

How to Practice the Foregoing Exercises.—In practicing these exercises, do not allow the short vowel sound to slide about in the mouth. Make it quick and sharp. Finish the letter p with a positive percusion of the lips. Use only enough breath to make the sound. This rule applies to every aspirate.

Each vocalized letter should end with a faint vanish of its cognate. The letter b should end with its cognate p, d with t, and g with k.

It will be profitable practice to make the aspirate much stronger than is necessary, in order to develop the muscles of the lips and tongue.

But one letter and its cognate in each of the positions of the mouth is mentioned in the preceding exercises; but what is said about these apply to all the rest.

CONSONANT EXERCISES, ALPHABETICALLY ARRANGED.

B. Born to be a bishop, but by butchers bred.

C. Cents and sense sound something the same.

D. Deeds of darkness were done during day.

F. Fondness for fame is avarice for air.

G. Go, get your gayest garb of green.

H. How high his holiness holds his haughty head.

J. Jingle, jingle, go the bells.

K. Crafty creatures crawl in crowds.

L. Lonely and lovely is the silent dell.

M. Murmuring mellow notes are mine.

N. None knew the nun, nor named a name.

P. Pigmies are pigmies still tho' perched on Alps.

Q. Querulous questioners are quite queer.

R. Round the rude rink the rapid rollers rang.

S. Soft summer sounds seem sighing sadly.

T. Time turns torment when man turns a fool.

V. Virtue, friend of friends; vice, foe of foes.

W. The wide, wide world weeps with woe.

Z. From zone to zone the breeze resounds.

Th. Think thoughtful thoughts through the day.

Th. Then shalt thou find that thou wilt loathe thy life.

Ch. The charming church bells chime cheerily.

Dj. The judge and jury join in the joke.

Sh. The shout, the shock, the crash of steel.

Zh. She hath leisure and treasure and pleasure without measure.

How to Practice the Foregoing Exercises.—When an exercise commences with a vocalized sound, like "Born to be a bishop, etc., read very slowly and bring out the vocalized sound of b quite strongly. In your imagination, reach down into your throat and bring up the b in every word beginning with that letter. See to it that there is a vigorous action of the larynx.

The same action of the larynx must be observed in the sentences commencing with d, g, v, z, th, dj and zh. The sentences beginning with other letters should be made as bright and clean-cut as possible.

ELEMENTARY SOUNDS.

The following chart contains nearly every sound in the English language:

a, as in ate.
â, as in air.
ä, as in arm.
ă, as in at.
å, as in ask.
a, as in all.
b̈, as in bibe.
c, as in cent.
c, as in can.
ch, as in church.
d, as in did.
e, as in eve.
ĕ, as in ebb.
ĕ, as in earth.
f, as in fife.
g, as in get.
ġ, as in gem.
i, as in ice.
ĭ, as in in.
o, as in old.
ŏ, as in odd.
o͞o, as in ooze.
o͝o, as in foot.
p, as in pipe.
l, as in lull.
m, as in maim.
n, as in nun.
qu, as in queen.
r, as in roar.
sh, as in shun.
t, as in tate.
th, as in thin.
th, as in this.
u, as in union.
oi, as in boy.
ou, as in out.
dg, as in edge.
zh, as in measure.
ng, as in sing.
x, as in exist.
wh, as in what.

Accent short vowel sounds by force, and long ones by quantity.

Short Vowels.	Long Vowels.
Atic. (force.)	Armor. (quantity.)
Etna "	Even. "
Ink. "	Ice. "
Onward, "	Ocean. "
Utmost. "	Union. "

How to Practice the Elementary Sounds.—Have the pupils first say the word that contains the sound, and then the sound of the letter alone. For example: Let all say "arm"—they should all say it firmly and strongly. Afterward let each pupil say it alone. Then together they start to say "arm," but omit the "rm," thus producing only the sound of the a in "arm." Then let each pupil say the a alone. In this manner of practice, each pupil is taught to produce the pure sound of the letter under consideration.

In each case, first use the word that contains the sound of the letter, making a positive, strong tone, then, when the position of the vocal organs are well established, produce the sound of the letter itself without the balance of the word.

DIFFICULT CONSONANT COMBINATIONS.

Here is a variety of sentences containing difficult consonant combinations that should be practiced thoroughly. The organs of speech should be adjusted with the greatest care:

1. A few fixed facts.

2. His meat was locusts and wild honey.

3. He accepts the office, and expects by his acts to conceal his faults.

4. Stick six, thrifty, thick, thistle sticks.

5. The little tattler tittered.

6. Time, with tempests, tides and stars, waits for no man.

7. He boasts he twists the texts to suit the sects.

8. Take your hat and put it on your head.

9. The battle lasts still for the hosts still stand.

10. The sounding darts, in iron tempests flew.

11. Pluma placed pretty pewter platters properly.

12. Life's gayest scenes tell man's mortality.

13. Amidst the mists and coldest frosts,
With barest wrists, he stoutest boasts,
And thrusts his fists against the posts,
And still insists he sees the ghosts.

14. Some shun sunshine, and some shun shade.

15. The grave's bands must burst.

16. The groves were God's first temples.

17. He who laughs last laughs best.

18. Birds make nests of sticks, and wasps, of clay.

19. She bought a yard of broad black dress braid binding.

20. He who grasps most, gets most.

21. Six sixths and three thirteenths.

22. She sat in the shade, to shun the sunshine.

23. Thirty-three thousanths.

24. Sysethis and Sysesith say the south wind ceaseth, and that sufficeth us.

25. Sisyphus and Sithonis were Greeks.

26. She sells sea shells. Does she sell sea shells?

27. She sought shelter, shelter sought she.

28. Five wise wives weave withes with which to make knapsack straps.

29. Booby Boobies baby buggy.

30. Three gray geese grew grayer.

31. A host most mild and tender.

32. This specific, specific, specificates specifically the specificness of the specific of which specific this specific is a specific specimen.

33

Chance, chants.	Here, hear.
Sense, cents.	Prince, prints.
Close, clothes.	Falls, false, faults.
Feels, fields.	Presence, presents.
Scion, zion.	Holy, wholly.
Coals, colds.	Seas, seize, sees.
Tax, tacts.	Sex, sects.

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Unfathomable.	Jocularly.
Despicable.	Statistically.
Particularly.	Peculiarly.
Multiplicative.	Indefatigableness.
Indomitably.	Irrevocably.
Determinableness.	Unquestionably.
Infinitesimally.	Congregationalist.
Vivify.	Incomprehensibility.

The word, "Unquestionably," contains all the vowels. "Incomprehensibility" is perhaps the longest word in the language. It has eight syllables and "strength" and "thoughts" each have eight letters and but one syllable.

How to Practice the Foregoing Sentences.—In the first sentence—"A few fixed facts"—note that the letter a, when it stands as a syllable, if not emphatic, has the sound of a as in "art." The following words illustrate: "Arise," "afar," "away," "aloft," etc. The sound of ed in "fixed" takes the sound of its cognate t. In the word "facts," the c has the sound of k, the third position of the mouth, while the t requires that the end of the tongue be pressed firmly against the front part of the mouth, to be suddenly relaxed for the letter s. This is one of the most difficult combinations, and requires much practice.

The sentences commencing, "He accepts the office," "He boasts he twists," and "Amidst the mists," should be thoroughly practiced.

The sentence—"This specific," etc., is a good exercise for the practice of passing from the second position of the mouth to the first, then back to the second, and then to the first, ending with the third. Pupils often drop the s in "specific." Care should be taken to avoid this.

Sometimes a word ends with a position of the mouth that begins the next. In such cases the one articulation answers for both words. For instance, in the words "good deal," the tongue should not be taken down on the word "good," but extended to the d in deal—both d's are spoken as though there were but one. The same rule obtains also in such words as "good night," "amber," "chil-dren," "dark green," etc.

PROPERTIES OF TONE.

Every tone has four properties: PITCH, POWER, TIME AND QUALITY.

A PLAN FOR DEVELOPING THE ABOVE FACTS.—Write upon the black-board the words:

Pitch,
Power,
Time,
Quality.

By questions such as—"What do you understand by *pitch?*" draw out the answer: "High or low;" and also the fact that *every* tone has pitch—it is either high, low or intermediate.

Then ask what they understand by *power*. If they can't get it down to monosyllables, assist them by suggesting—loud or soft.

Then ask about *time*, finally developing the fact that it is long or short, fast or slow.

And as to *quality*, learn that tones may be good or bad; or, in the manner of expressing ideas, the quality may be appropriate or inappropriate.

Develop the fact that every tone possesses all these properties; that it could not be produced without them.

The pupils being seated, write on the board the sentence, "From the highest heavens to the deepest sea." Ask which of the properties of tone is most prominent in this sentence? They will generally answer almost unanimously, pitch. Then ask what kind of pitch, bringing out the answer that the first part should be high and the last part low. Then find out where the change from high to low should take place. Show

them that the voice is at liberty to change pitch on a copulative, as on the word "to" in this sentence—that is, on prepositions or conjunctions.

After the class has described how it should be read, ask them what is the next thing to do. They will at once answer—to do it. We learn to do by doing. They may stand and all read it in concert; each will likely have a different pitch. Then call upon them individually. Tell them to make it ring out as high and as low as they can, carrying it to an extreme for the purpose of developing the voice. After all have tried it a few times, if they do not get it as perfectly as is desired, the teacher may read it for them.

As soon as they get it pretty well, ask them if they can introduce any gestures that will help it. Let them all together read it, introducing appropriate gestures. After a trial or two, let all sit but one, and that one alone repeat it with gestures. Then the next one alone, and so on till all have tried it. When the teacher thinks they have spent all the time on it that is profitable, he may call their attention to any little thing that may have looked ungainly in gesture, and show them what would be better, having them try his way a few times.

After a lesson or two, have them try another of the sentences in the book under the heading "high and low." By writing sentences on the board, the pupils have more freedom of person. By reading from the book, one hand is confined and the face is turned downward.

Next write a sentence on the board in which *power* is prominent. For instance: "In one peal of loud eternal praise they thunder their applause." Develop the subject in the same manner as was done with pitch.

Then *time* may be considered in the same way, with a sentence like this—"Slow tolls the village clock the drowsy hour," etc.

Pupils will soon catch the idea, and when a sentence is put on the board, they will at once begin studying which of the properties prevail.

The teacher should never read the sentence first. Let the pupils work on it a reasonable time first, and if they do not get out of it all there is in it, then help them by calling attention to the thought that is in it, and question them as to the words that ought to be emphasized to bring out all its meaning. If they fail then, it is time enough for the teacher to read it.

Treat the matter of gesture the same way. If they should point downward when speaking of the stars, ask in which direction the stars are from us, and suggest also that it would be well to look in the direction that we point. The teacher should not read the sentences for them till every device for leading them up to its proper performance has failed.

Some sentences require a high pitch to begin with and a gradual working down to a low pitch, touching, in the descent, every intermediate pitch. The same graduation is sometimes required in the use of power. A sentence may begin with a soft tone, and, as it proceedes, require a loud and still louder tone. The same is also true of time. Sentences of this kind require the exercise of the best judgment of both teacher and pupil.

Some sentences seem to be of a quiet nature, and it may sometimes be a little difficult to decide to which class they belong. It will help, in cases of this kind, to ask—which are the *active* words in the sentence? and, are there any words in the sentence which imply more action than others? and, what kind of action? etc.

For example, write on the board: "Nature hears the shock and hurls her fabric to the dust." Question as to which of the three properties—pitch, power or time—prevails in this sentence? Pupils will very likely be unable to tell. Ask them which are the active words in

the sentence, and they will soon decide on "shock" and "hurls." Then ask which of the two implies the most action; the reply will be "hurls." Then ask if it would be proper to say, "I'll hurl a pin?" The answer will be, no; then ask, why? In this way draw out the pupils till they see that the word "hurls" is associated with large bodies, and requires vehement action.

Exercises in Pitch.

But few persons use as much compass of voice in reading or speaking as they should. They confine themselves to a "narrow strip" of voice, which makes the exercise monotonous. By modulating the voice as the sentiment demands, the thought will be better expressed and the monotony relieved.

The following exercises, properly practiced, will get the voice of the pupil out of the rut that it may have been running in for years. The sentences have been selected with two purposes in view—one, that the pupil may be enabled to determine the pitch of voice to use, and two, that the sentences may contain a thought that is interesting and useful.

As a preliminary practice, the pupils may say "MR. PRESIDENT" in as low a tone as possible, then repeat it one degree higher, and continue this way till the voice reaches its highest pitch. At the highest point repeat some sentence like the following: "I'm afloat, I'm afloat on a very high note." It will sound loud and noisy, but do not hesitate on that account. Ladies may have to make considerable effort to reach a high pitch, but keep trying—laugh at your mistakes and try again.

In the following exercise, begin the first sentence at as low pitch of voice as possible, and read each succeeding sentence a degree higher:

Hark! the deep voice replying, swear, O swear!
The deep toned bells are ringing!
Hundreds of years go thundering on!
This is a pleasant morning!
Ha! ha! we've stemmed the stream!
John, come here, quick!
Rouse, ye Romans, rouse!
Young man, ahoy!
Io, Io, they come! they come!

In the following sentences, the first part requires a high pitch, and the last low. The voice should be carried to extremes, for practice, both in pitch and power, but take care not to strain the voice. Observe the quality, and make it as good as possible.

1. From the highest heavens to the deepest sea.

2. We leap at stars and stick in the mud.

3. Like the outposts of winter, dull and gray.

4. The lightning flashed and the thunder roared.

5. At glory grasps and sinks in infamy.

6. There, suns shine unseen, and thunders roll unheard.

QUANTITY AND QUALITY.

The sentences and vowels given below are to be spoken in nine different ways. The diagrams over the vowels will give some idea as to *how* they are to be said. The first four sentences differ in degrees of power, the balance differ in other respects as well. Try to adapt the voice to the sentiment expressed, giving the same expression to the vowels:

The Whisper.

Whisper softly, A E I O U.

The Suppressed Tone.

Speak in a suppressed tone, A E I O U.

The Ordinary Talking Voice.

This is a pleasant day, A E I O U.

Full Power of Voice.

Speak with a full, round voice, A E I O U.

Sustained Tones.

Prolong your tones, A E I O U.

Expulsive Tones.

Sink or swim, live or die. A E I O U.

The Swell.

O thou eternal one. A E I O U.

Explosive Tones.

Up, up, my boys, up. A E I O U.

Alternating from Low to High.

Low or high, down or up, A E I O U

Light and Heavy Voice.

In these exercises the pupil will notice the changes of sentiment, and accommodate the voice to them as well as possible. For instance, in the first sentence: "Still as the breeze," should be spoken softly, while "dreadful as the storm" should be loud and boisterous. "How vast is art!" should be spoken in a large voice, while "how narrow human wit!" should be spoken in a little, pinched up tone, etc.

1. Still as the breeze, but dreadful as the storm.

2. Little, thin, wiry tone; deep, round, orotund tone.

3. How vast is art! how narrow human wit!

4. Millions for defense, but not one cent for tribute.

5. From birth's feeble cry, to death's deep dismal groan.

6. Let peace and love on earth abound,
While time rolls on, and years roll round.

7. Truth cuts keen like lightning flashes amidst the roll of deepest toned thunder.

8. Let the star clusters glow,
Let the deep waters flow.

9. "Ye knew your duty, but ye did it not," loud echoed through the caverns of despair, and poured in thunder on the ear of woe.—*Pollock.*

10. Sons of bliss! behold ten thousand worlds!

11. One murder makes a villain; millions, a hero.

12. One sun by day, by night ten thousand shine.

13. An angel's arm can't snatch me from the grave, legions of angels can't confine me there.—*Young.*

14. "Victoria" sounds the trumpet, "Victoria" all around.
"Victoria," in tones of thunder, it rolls along the ground.

15. It comes silent as the dew, it is mighty as the storm.

16. Let him lightning away, but I'll thunder on.

Bright and Somber.

To these sentences, the proper facial expression should be added as well as the pitch and quality.

1. The sunshine of sunshine and gloom of gloom.

2. How bright the day; how dark and dreary the night!

3. The bright sunlight is shut out by dark clouds, and darkness settles down upon the earth.

4. Ha! ha! We've stemmed the stream, a thousand years along thy stormy course; Oh time!

5. The lightning flashed, the thunder roared, and the winds howled across the lea.

6. Good bye! happy fields where joy forever dwells,
Hail! dismal horrors; hail! infernal hell.
—*Milton.*

High Pitch.

"Run up the stars and stripes," should be given above the medium pitch, and in rather fast time. "Now wave the flag on high," slower, in high pitch and firm voice. "Fling to the breeze our shattered flag"—the pitch should be high; hold on to the word "fling," but the rest of the sentence should go rapidly. As to gestures—throw up the hand on the words "run up," wave the hand on "wave," and throw both hands high and quickly on the word "fling."

1. Run up the stars and stripes. Now wave the flag on high. Fling to the breeze our shattered flag.

2. Joy, joy forever, my task is done.

3. To arms, to arms! they come, they come! the Greek! the Greek!

4. Ring out the old, ring in the new,
Ring happy bells across the snow.
The year is going, let it go.
Ring out the old, ring in the new.

5. Flag of Freedom and Union, wave; Heigh-ho! heigh-ho!

6. There Heaven's high host on hallelujahs live.

7. Hurrah! hurrah! for bright water, hurrah!

Light and Bright Quality of Voice.

1. Oh, what a rapturous thought!

2. Yes, in my spirit doth thy spirit shine, as shines the sunbeam in a drop of water.—*Address to Deity.*

3. Glittering waves flash in the bright sunlight.

4. I saw a bright bird on a beautiful morning perched near upon a maple tree. One of God's brightest creatures, I said to myself, as it warbled one of its sweetest songs to me.

5. Oh, what a jolly time we'll have.

Suppressed Tone.

Whisper all of the words in the first exercise. In the second, speak in a subdued voice till the words "They come!" occur, then whisper.

1. "Hark! Silence along the line there!" he muttered in a wild absent tone. "Silence along the lines! Not a word on peril of our lives!"—*Benedict Arnold.*

2. The dreamer heard the muffled drum harshly whisper, "They come! they come!"

3. Be still, sad heart, and cease repining!

4. But hush! What sound is it I hear? 'Tis the stealthy tread of the wiley foe.

5. Tread softly! Bow the head! In reverend silence bow! No passing bell doth toll; yet an immortal soul is passing by!

6. Hark! I hear the bugles of the enemy. They are on the march along the banks of the river. Be still!. Keep close to the hedge, and stoop as you run.

High to Low.

1. He stood on an eminence, covered with glory; but now he has fallen; fallen to rise no more.

2. All my fortune at thy feet I lay.

3. I look adown the dim aisles of passing years.

4. The moon, cold and pale, sinks in the western wave.

5. Come, Mariner, down in the deep with me.

6. Slow tolls the village clock the drowsy hour.

7. Blow! bugle, blow! Set the wild echoes flying.
Hear them answer, dying, dying, dying.

8. Where are the Republics that clustered around immortal Rome, Greece and Carthage? They have fallen; fallen only to exist on the pages of history.

9. In all our wars, the stars and stripes have never known defeat, although they have been trailed in the dust of a hundred battle-fields.

Firm and Determined.

1. Be assured; be assured that this declaration will stand.

2. Let us have faith that right makes might, and in THAT faith let us to the end DARE to do our duty. (*Lincoln* in '60, at Cooper Institute.)

3. With our hands upon the altar, we swear eternal fealty.

4. Go, then, earthly fame and treasure;
Come, disaster, scorn and pain.

5. Whatever else this war may fail to do, ONE thing is certain, it will shake every negro out of his chains. (*Phillips*, at Chicago, in '60.)

6. "Right!" Who says "right? My conscience, and that is enough.

7. Here I stand ready for trial. I dare, I defy the government; I defy the whole assembly. Let them come forth.

8. The charge is utterly, TOTALLY and MEANLY false.

Degrees in Pitch and Power.

1. Be a soldier! Be a *hero!* Be a MAN!

2. Rise! rise! ye wild tempests, and cover his flight.

3. I was born an American, I'll *live* an American, and I'll DIE an American.

4. I will not, *must* not, DARE not grant your wish.

5. For the truth of this assertion I appeal to *you* Mr. Chairman; I appeal to this *audience;* yea, to the whole WORLD.

6. He buys, he *sells*, he STEALS, he KILLS for gold.

7. Rise! freedom, *rise!* and BREAK from thy trance;
WAVE the dread banner, and seize the glittering lance.

8. Beyond, *beyond*, BEYOND, where sorrow never comes.

9. I say you, though all the *world*, though an angel from heaven should declare the truth of it, I would not BELIEVE it.

10. *Flashed*, all their sabers have
FLASHED, as they turned in air.

11. Stay, *speak*, SPEAK, I charge thee SPEAK.

12. Days, weeks, months, years and ages rolled away.

13. Delay is bad, doubt *worse*, desponding WORST.

High, Medium, and Low Pitch.

1. "John Maynard!" cries the captain's voice once more;
"Stand by the wheel five minutes!" and we'll reach the shore.

2. "I'm afloat, I'm afloat, on a very high note,"
Sang the tenor on life's turbid stream.
The big base roared, as he stopped to quote,
"Things are not just what they seem."

3. To the deep, down through the shades of sleep, down, down, down.

4. Low murmuring sounds along their banners fly,
Revenge or death! the watchword and reply;
Then pealed the notes Omnipotent to charm,
And loud the tocsin tolled their last alarm.

5. "Beware, beware the pine tree's withered branch,
Beware, beware the awful avalanche!"
This was the peasant's last good night,
When a voice replying far up the height:
Excelsior! Excelsior! Excelsior!

6. When the sunlight one century on comes bounding o'er hill and dale, gilding the domes and spires as they point silently heavenward, we will all be in the silent tomb.

7. "Try not the pass," the old man said,
Dark lowers the tempest over head;
The roaring torrents deep and wide,
And loud that clarion voice replied,
"Excelsior."

QUALITY.

In the preceding pages, attention has been given more particularly to pitch and power. Not much was said of quality. It is not as easy at first for pupils to mark the distinctions of quality as those of pitch and power. The only practical way to reach the quality of voice desired for the proper expression of a given sentence, is to study well the thought that the writer intends to convey.

Every emotion of the human heart requires its peculiar quality of voice for its expression, and not only must the voice be in keeping with the thought, but the face should also speak. If the voice is joyous and the countenance sad, the words will be ineffectual. If the subject is a sad and sorrowful one, both the voice and the face should express it.

Also gesture and manner will materially strengthen the expression. Whatever emotion is to be expressed, three things are necessary to bring it out in its fullness—voice, facial expression and gesture. When these three things are properly brought to bear upon the same thought, there is little doubt about its being well rendered.

In the following sentences the thought stands out so prominently, that there should be little difficulty in adapting the voice to the sentiment.

The "orotund" quality of voice is the most important. There is a depth and richness in it that can only be brought out by culture. The pupil will at once see that each exercise requires a roundness and fullness of tone. Endeavor to give the meaning of the word by the way you express it. The words "round" and "flat" are very different in meaning, and should be in quality

of voice as well. So of the words "rumble" and "ditty." Repeat the words "deep," "dash," "awful," "fling," "rough," "sleek," "rock," "thunder," "doom," "rolls," etc., so as to convey their meaning.

Orotund.

1. Round, rolling, rich tone.

2. His awful voice thunders the doom of nations.

3. Hundreds of years go thundering on.

4. Let the rock guard his rest, and the ocean sound his dirge.

5. The hoarse, rough voice should like the torrent roar.

6. The deep toned thunder roars and roams the woods around.

7. Oh, the firm old rock, the brave old rock.

8. Rocked in the cradle of the deep.

9. The religion of Christ is as solid, deep and broad as eternity.

10. In one peal of loud eternal praise they thunder their applause.

11. His deep, coarse voice through the cavern sounds.

12. The bell's deep tones are rolling and swelling along the mountain's side.

13. It floats on the breeze like the tones of a bell.

14. Old ocean gather thy vast waves into one mighty groan, and utter it. Long, loud, deep, dolorous, piercing, immense. Nature dies; God and angels lay her in her grave.—*Pollock.*

15. The breaking waves dashed high on a stern and rock-bound coast.

16. Oh, tell me mighty mind! where art thou? Shall I dive into the deep, call to the sun, or ask the roaring winds for their creator? Shall I question loud the thunder if in that the Almighty dwells? Or holds He furious storms in straightened reins, and bids fierce whirlwinds wheel his rapid car? No!

17. Time's enormous scythe, whose ample sweep strikes Empires from the root.

18. The old owl hoots from her lonely home.

19. Hear, O ye nations! Hear it, O ye dead! He rose! He rose! He burst the bars of death! Oh, the burst gates; crushed sting; demolished throne! Last grasp of vaquished death! Shout earth and heaven!

20. A mighty flood of oratory rolled on, both deep and wide.

21. The ocean may roll its waves, the thunder may shake the skies, the lightning may cut the clouds, yet all these cannot disturb the security of the tomb.

22. Along the path of time, eternity rolled its mighty years.

23. Loud from its rocky cavern, the deep-voiced ocean roared.—*Evangeline.*

24. Happy, proud America! The lightnings of heaven yield to thy philosophy; the temptations of earth cannot seduce your patriotism.

Anguish and Pain.

It is difficult to give directions where emotion is prominent. The whole person must act. In the first sentence below, let the pupil imagine that he has a severe toothache; couldn't sleep; had to walk the floor most of the night. How would he act? How would he look under such circumstances? With such a picture before the mind, let the pupil put his hand to his jaw and walk the floor, repeating the first sentence.

In all the exercises that follow, if the pupils can be made to see, in their imaginations, the things spoken of they will give good renderings.

1. Oh, I have passed a miserable night!

2. Oh, I die for food! Here I lie down and measure out my grave. Farewell!

3. O King! I have no country. None, all is lost!

4. Oh deserts dark and dreary! Oh paths in which these feet have trod! Oh, this strife so long and hard and weary! How long, Oh, how long!

5. How frightful the grave! How deserted and drear, with the howls of the storm-wind, the creaks of the bier, and the white bones all clattering together.

6. Oh, my soul! be thou changed into little water drops, and fall into the ocean, ne'er to be found.

7. Oh, my head! my head! how shall I endure the pain!

Disgust.

1. Avaunt! avaunt and quit my sight! Let the earth hide thee!

2. Tell me, I hate the bowl! Hate is a feeble word. I loathe; abhor; my very soul with strong disgust is stirred, when e'er I see, or hear, or tell of the dark beverage of hell.

3. Away with an idea so absurd!

4. Go! thou meanest of them all.

5. Thou worm, thou viper, to thy native earth return.

6. Rum makes young men loathsome, disgusting sots.

Melancholy and Sadness.

1. An old man, broken with the storms of state, is come to lay his weary bones among ye.

2. Sorrow, that like an ocean, deep, dark, rough and shoreless, rolls its billows o'er the soul.

3. To-morrow! Where is to-morrow? In another world. Thousands may see it, but sure to none.

4. Through the forest vast and vacant
Rang the cry of desolation;
But there came no other answer
Than the echo of his crying,
Minehaha. Minehaha.

5. Oh lonely tomb of Moab's land!
Oh dark Beth-Peor's Hill!
Speak to these curious hearts of ours,
And bid them to be still.

6. Sad and lonely here I roam;
Dark and dreary is my home.
Gone! Yes, all is gone
And I am left alone.

READING.

To read well, the emphasis should be placed upon the proper words in order to bring out the exact meaning. Take the sentence, "John rode a horse to town this week," and make it mean as many different things as there are words. First, accent *John*. This means that *John* rode, and that *Harry* did not. By accenting "rode," it plainly says he did not walk. If the word "horse" is accented, we know he did not ride any other animal. The whole sentence can be treated in this way, and at least seven different meanings brought out. Just *where* to place the accent depends upon the meaning we wish to convey. In the sentence, "Paul determined to sail by Ephesus." He evidently stopped at Ephesus, or he did not. In order to have it so understood, the word *by* must be accented.

We give a number of Scriptural quotations with the accented words italicized. Most of these sentences have been discussed by ministers and teachers who have been in our classes, and we think they are, upon the whole, correct. There is a greater diversity of opinion upon Genesis i, 3, than any other:

1. If *God* be for us, who can be against us?

2. The *evil* that men do lives after them. The *good* is oft interred with their bones.—*Shakespeare.*

3. If the *Lord* be God, serve *him*. If *Baal*, serve *him*.

4. What *manner* of man is this?

5. Almost thou persuadest *me* to be a Christian. Acts xxvi, 28.

6. Is not *this* he who sat and begged? He is *like* him, but he said I *am* he.

7. Yea, though I walk *through* the valley of the shadow of death, I will fear *no* evil; for *thou* art with me. Psalms xxiii, 4.

8. They went out from us, but were not *of* us.

9. Thou shalt not bear *false* witness against thy neighbor.

10. For it doth not yet appear what we shall *be*.

11. Paul determined to sail *by* Ephesus.

12. Consider the lilies of the field, how *they* grow.

13. The foxes have *holes*, the birds of the air have *nests*, but the Son of Man hath not *where* to lay his head.

14. The *Lord* is my helper, and I will not fear what *man* shall do unto me. Heb. xiii, 6.

15. Whom say *ye* that I am.

16. The *love* of money is the root of all evil.

17. Let there be light; and there was *light*. Gen. i, 3.

In the following sentences, place the accent first on "died," and then on "hadn't," and note the difference in meaning. "The bird would have died, hadn't I cut its head off." Read the sentences, "That man does not half do his work" in such a way as to show that it was well done, and again that it was poorly done.

"The man who is in the daily use of ardent spirits, if he does not become a drunkard, will lose his health and reputation." In this sentence, all depends upon the way in which the word "drunkard" is handled.

Gesture.

We can refer only to this important matter and give a few exercises for practice. To be able to use the hands and arms well, and move gracefully in parlor or on rostrum, is no small attainment.

The feet should be placed firmly upon the floor, with the heel of the right foot within two or three inches of the hollow of the left, the toe pointing to an angle of forty-five degrees, while the toe of the left points more to the front. Head erect, shoulders back, and chest well in front. Hands at the side. In presenting the hand, see that the thumb is in its natural position. Do not cup the hand as if you had something in it. Use the index finger when pointing to one particular thing, use both hands when referring to things in general. The prone hand (palms down) is sometimes used, but not as frequently as the supine hand (palms up).

Examples for Index Finger.

1. And Nathan said unto David, *thou* art the man.

2. I've touched the *highest* point of all my greatness.

3. I look, and lo! *truth* is stretching *on* and *on* into the deeps of eternity.

4. Far aloft in *that* high steeple, sat the bell-man old and gray.

5. Look, look! Do you see that bird? There, there it goes!

6. There lurk three villains in *yonder wood!*

Examples for Prone Hand.

1. A profound *awe crept* o'er the people.

2. We are in thy sight *worms* of the dust. (*Both hands prone*).

3. With our *hands* upon the *altar* we swear *eternal* fealty.

4. The breath of God *moved* o'er them like the soft wind through the leaves of summer. (*Open hand prone*).

Examples for Supine Hand.

1. All my fortune at thy feet I lay. (*Both hands*).

2. Listen! I implore you, to the voice of reason. (*Both hands*).

3. Higher, higher let us climb up the steep of knowledge!

4. Speak forth! (*Supine*). Keep silence! (*Prone*).

5. *Ye golden lamps* of heaven, farewell! (*Both hands*).

6. Shout, *earth* and *heaven*, we are free! (*Both hands*).

7. By the *rivers* of Babylon, there we *sat down.* (*Both hands*).

8. All hail, thou lovely queen of night. (*Both hands*).

9. Friends, Romans, countrymen, lend me your ears.

10. Columbia! Columbia! to glory arise; (*Both h.*)
The queen of the world, and the child of the skies. (*Open hand*).

In the following exercises, the pupil is left to his own judgment and taste as to voice and gesture:

1. The glorious stripes and stars were torn down, and a rebel flag hoisted to the breeze.

2. From hill to hill the mandate flew,
From lake to lake the tempest grew.

3. With the ballot in our hands, free schools in our brain, and the Declaration of Independence in our hearts, the old Ship of State will move grandly on.

4. Nature hears the shock, and hurls her fabric to the dust.

5. Beneath whose shade things might moulder, and around whose summit eternity must play.—*Bunker Hill Monument.*

6. The same heavens are over your head, the same ocean rolls at your feet, but all else, how changed!—*Webster*, to aged soldiers.

7. Let the strong grip of the law go forth.

8. Each warrior drew his glittering sword,
And waved it as he jumped aboard.

9. He wrapped the flag around him, and lay down to die.

10. You shall *die* (*stamp*), base dog, and that before yon (*index*) cloud has passed over the sun.

11. (*Joy*). Well, well! there comes my old friend Tom.

12. (*Anger*). I dare you! I dare you to lay a hand on my child!

13. (*Surprise*). What! Did you say he was going to Europe?

14. What a great people *we* are, a part of which I am.

PROMISCUOUS EXERCISES.

1. By noble means, a noble end obtains. (*Lips*).

2. Either in exile, or in chains. (*Move the tongue only*).

3. The storm fiend prowls athwart the sky, and heaven's artillery unceasingly roll. Fierce lightning cuts keenly through the air. The winds wildly frisk from crag to crag, and nature moans, groans, rolls, and surges all day long.

4. Solomon, the son of David, who built the temple, was the best king of Israel. Query: Who built the temple?

5. Lysias promised his father never to abandon his friends. Whose friends?

6. Can a man think without a language to think in?

7. "Christ had four brothers and two sisters. They lived on a small farm of 39 acres in Nazareth."—*Geikie.*

9. Science is a nice thing in an upper room, provided you have common sense on the ground floor.—*Beecher.*

10. Knowledge is not knowledge until you can use it without knowing it.—*Beecher.*

11. Work, a condition of health, a law of progress, a safeguard to virtue, and a necessity of happiness.

12. Away with such an idea! Fling it to the wind, or bury it in the dust!

13. The wild wind drives the crested foam
Far up the steep and rocky mountain.

14. Hear the deep toned bells!
Hear the little tinkling bells!
Hear the soft, mellow bells!
Hear the wide-mouthed brazen bells!
Hear the tolling of the funeral bells!
Hear the loud alarm bells!
Hear the bright silvery bells!
Hear the doleful sounding bells!

15. How high ye lift your heads into the sky, oh, ye Alps! How huge you are! How mighty and how free!

16. Loud shriek to the echo, and let the low winds mourn.

17. See the eagle! Up, up, up she goes; circles round, and darts down upon her prey.

18. Smooth, rough, quick, slow, dull, sharp, round, flat, little, huge.

19. Far out on the wide, wild sea, where the hurricane howls music and the big waves roll the chorus, sweeping the march of God. There He brews the pure beverage of life—water.—*Gough.*

20. God will throw back the dark cloud, and you can see through to the other shore.

21. The lamp of the past is the only beacon to guide us for the future.

22. Ye crags and peaks! I am with you once again. Ye guards of Liberty! I call to you with all my voice. I hold my hands to you and rush to your embrace.

23. Now murmuring and rolling onward like the waves of a mighty ocean.

24. (*Love*) Warms in the sun, refreshes in the breeze,
Flows in the stars, and blossoms in the trees.

25. Call down the astronomers from the sky; call up the geologists from the earth; summon the mightiest intellect; enter cloistered halls; dissolve conclave and synod, and go forth and teach the people.—*Horace Mann.*

26. Ditty, gurgle, pretty, bungle, slip, stumble.

27. (*Sympathy and love*). An eternity before it; an eternity back of it. Worlds hang upon it with the breath of an ocean and the dignity of the rising tide.

28. For health, a man will cross the broad ocean, climb the highest mountain, and delve into the lowest valleys.

29. All that tread the globe are but a handful compared to the tribes that slumber on its bosom.

30. He springs from his hammock, he flies to the deck;
Wild winds and mad waves drive the vessel a wreck.

31. Affrighted fled hell's spirits black in throngs. Down they sink in the deep abyss to endless night.

32. Conceit attends a little knowledge, but modesty is the badge of wisdom.

33. Ye angels from the stars come down,
And bear my soul away.

34. His voice so soft and low would deepen like the sound of thunder, and again flashes of wit would light up faces with bright smiles.

35. But denser, darker, round me closed the earth;
It was a day of death, and not of birth.
—*Resurrection of Christ.*

36. Cold drops of sweat hang on my quivering flesh. My blood grows chilly, and I freeze with horror.

37. How the weary wail of despair floats down the centuries.—*History of Egypt.*

38. Ya in Chinese has five meanings—God, a wall, excellent, stupidity and goose.

39. Thou slave! thou wretch! thou coward! thou cold-blooded slave! Thou dost wear a lion's hide! Doff it for shame, and hang a calf-skin on those recreant limbs.

40. Oh, how sad I am! The weary winds moan and howl around me.

41. Dog language: Bark, yelp and howl. Whine, snap, snarl and growl.

42. A talent for hard work is the greatest talent of all. Ninety per cent of those who succeed do it by hard work.

43. It takes time to do a good thing; but when done, it is worth more than the time it takes to do it.

44. Listen! What is that I hear? I seized my gun and entered the cave, and groped about in the dark, and suddenly I heard a low growl, and saw two glaring eye-balls fixed upon me. Whall shall I do! What shall I do!

Pronounce the words "Come here" in such a way as to convey: First, "authority;" second, "persuasion;" and third, "anger."

Enunciation pertains to vowels more than consonants, and articulation to consonants, as it is necessary

to join the organs of speech to produce them. Pronunciation involves vowels and consonants both.

Words commencing with st usually mean firmness; such as—stout, stamp, stop, stand. Str means violent force—struggle, strive, stress, strike. Thr means forcible motion—throw, thrust, thrill, throttle. Gl, smooth, quiet motion—glide, glow, gloss, glib, gloom. Sw, lateral motion—sway, swing, sweep, swerve. Wr, distortion—wrestle, wring, wrong, wrench. Sp, expansion—spread, sprout, splash, spill.

It is said there is a harp of three thousand strings spread over the labyrinth of the ear, each string responding to a certain pitch of tone. An octave covers three hundred and ninty-six of these strings. From "do" to "re" there are sixty-six. A sound may be of such high pitch, or so low, as to pass beyond the limits of this harp, and then it cannot be heard, it matters not how loud the sound may be. Some persons hear all sounds of ordinary pitch, but cannot hear the chirping of a cricket or small bird, because of the high pitch, and on the other hand, cannot hear very low tones. It is possible that animals may converse in a way that the human ear cannot hear, yet loud enough to be heard by them some distance.

The Italian language is considered the most musical, from the fact that it contains more long vowel sounds than any other. The Portuguese, second; Spanish, third; French, fourth; German, fifth; and English sixth.

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